

¹ *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en schoone Kunsten van België – Klasse der Letteren* 41 (1979), nr. 92.

² = *Festschrift zum 100-jährigen Bestehen der Papyrussammlung der Österreichischen Nationalbibliothek – Papyrus Erzherzog Rainer*, 2 vols. Vienna, 1983.

³ Cf. E. G. Turner, *Greek Manuscripts of the Ancient World* (Oxford, 1971), 18.

GREEK MUSIC

ANDREW BARKER: *Greek Musical Writings, I: The Musician and his Art*. (Cambridge Readings in the Literature of Music.) Pp. xv + 332; 17 half-tone reproductions, 4 diagrams. Cambridge University Press, 1984. £27.50.

This is the first of two volumes containing literary sources for Greek music, in translation and extensively annotated. It offers passages from Homer, Hesiod, the Homeric Hymns, the lyric poets, drama, Xenophon (*Symposium*), Plato, Aristotle, the Aristotelian *Problems*, the Hibeh papyrus, Theophrastus (on the preparation of aulos-reeds), ps.-Plutarch *περὶ μουσικῆς* (complete), and Athenaeus. The second volume is to be devoted to more technical writers on harmonic and acoustic theory.

A short introduction explains the various instruments, with a selection of illustrations from vase paintings, etc. There are further brief introductions to the individual chapters, each of which corresponds to one author or genre. In two cases, 'From Archilochus to the late sixth century' and 'The musical revolution of the later fifth century', the chapter takes the form of an independent essay rather than a collection of source material, because most of the evidence is embedded in ps.-Plutarch and Athenaeus, which Barker did not want to dismember. Substantial appendices to the Plato and ps.-Plutarch chapters provide discussions of the ancient *harmoniai* and *nomoi*.

The emphasis is on the archaic and classical periods; the later writers are admitted because of the very large amount of information they have to give about early musicians. Completeness is not attempted. For example, the Plato selections are limited to *Ion*, *Republic*, and *Laws* (other references being listed in a footnote). I would gladly have had more from the lyric and elegiac poets¹ and Aristophanes² in exchange for some of the tragic excerpts that merely refer to 'lyre-less music' or to singing and dancing for joy. A regrettable omission is the text *περὶ τραγῳδίας*, thought to be by Michael Psellus, that Robert Browning published in 1963:³ I suspect that it has escaped B.'s notice, as there are several places where he ought to have cited it.⁴

The arrangement of material posed obvious problems. As the systematic accounts of genus and mode are reserved for the second volume, they have to be explained here in an *ad hoc* way where they arise, in disconnected notes which the uninitiated will find it hard to synthesise. In the tragedy chapter B. makes a rough division by topics, but elsewhere he follows the order of the texts, so that material bearing on any given subject is liable to be very scattered. I think it might after all have been preferable to sort out to some extent the jumbled learning compiled by ps.-Plutarch and Athenaeus: it is not as if one would be spoiling significant literary unities. Fortunately the book is well indexed.

The translations, all new, are conscientious, and B. makes clear, wherever it matters, what Greek word is being used.⁵ The notes are generally excellent: clear, sober, to the point, and full of information and references to other sources (though only rarely

to modern discussions).⁶ In the earlier chapters one is occasionally aware of some superfluity; B. did not really need to tell us why he translates ἀλφεσίβοιαι as 'marriageable', or that he reads ἔχων at *H. Herm.* 497. There is a modest bibliography, almost confined to works in English.

Here are some notes on details (bold type refers to B.'s pagination). **20** n. 4, antiphonal laments in tragedy: *Septem* 961ff. and *Tro.* 1287ff. should not be omitted. 'Aesch. *Suppl.* 71–8': transfer to Eur. *Suppl.* **23** n. 12: 'Diog. Laert. VIII.1.25' is a totally wrong reference. **26**: ὀρνυται in *Od.* 1.347 means 'speeds', not 'urges him'; the singer's mental journeying disappears from the translation also at 8.74 (οἴμης), 492 (μετάβηθι), 499 (ὀρμηθείς). **39**: 'Proclus (320 a 20)' should read 'Proclus (*Chrestom. ap. Phot. Bibl.* 320 a 20)'. **48**: the view that Stesichorus' works were choral is now much disputed. **49**: a four-stringed phorminx is not likely to have had the compass of a whole octave. I would guess that its strings sounded an enharmonic trichord and the note a tone below, *d e f a*, with melodies tending to come to rest on the *e*. **49** n. 7: it would be appropriate to refer here to Ion's poem on the eleven-stringed lyre, and to certain vases. **50**: harp-playing with a plectrum is not unknown: see D. Paquette, *L'Instrument de musique dans la céramique de la Grèce antique* (Paris, 1984), 191. **50** n. 13: αὐλός in this Archilochus fragment (42 W.) is a drinking-tube, not a musical instrument. Fr. 121 should be cited instead. **59** n. 19: for *schoinoteneios* read *schoinotenēs*, and compare the σχοινίων νόμος (209, 252). **93**: B. fails to make the point that astrophic song allowed melody to follow the word accents. **96**: I take Timotheus to be saying (surprising though it is) that Terpander used ten notes. **203**: for *Geryonē* read *Geryonēs*, and add a reference to Nicomachus *TrGF* 127F3. **234**: it may be Krexos, not Archilochus, who is being credited with inventing heterophonic accompaniment; this interpretation is supported by the contrast with οἱ ἀρχαῖοι. **250ff.**: B. suggests that νόμος developed into a technical term only in the fifth century. He overlooks the fact that Hipponax mentioned the κραδίας νόμος (fr. 153 W.). **281** 'Cion': Lobel corrected the name to Cicon on discovering the name (again associated with that of Codalus) in Hipponax (fr. 118 W.). Several misprints were noted, including 'Bellermania' for 'Bellermanniana' (xiii) and 'Philius' for 'Phlius' (212 n. 53).

Minor flaws notwithstanding, this is a solid, substantial, scholarly piece of work that everyone with an interest in Greek music, whether he knows Greek or not, will find of value. It is perhaps not ideal as a first introduction to the subject, for reasons I have indicated; and it is a little surprising to find no mention of the fact that actual fragments of ancient Greek music survive, one or two of them pre-Hellenistic. Perhaps they are to be noticed in Vol. 2. But let us be grateful for what we have received, and hope that the completion of the set will not be long delayed.

Royal Holloway & Bedford New College, London

M. L. WEST

¹ E.g. Alc. 38–41, 98, Stes. 212, Carm. conv. 900, Archil. 121, Hippon. 118, Theogn. 237ff., 531–4, 757–64, 773–9, 789–94, 939–44, 1055–8.

² E.g. *Lys.* 1305ff., *Eccl.* 880ff./911ff.

³ ΓΕΡΑΣ (Studies presented to G. Thomson), 67ff.

⁴ Pp. 63 and 225 n. 131, on the use of the chromatic genus in tragedy; 203 n. 95 and 221 n. 110 on Mixolydian.

⁵ Greek words are transliterated throughout, with some inconsistency as between *oi* and *oe*, *ai* and *ae*. C.U.P.'s reader ought also to have corrected the breaking of 'Hypophrygian' after 'Hypop-' (283 n. 115), and the slip 'Nomadoi' for 'Nomades' (275).

⁶ Another complaint to the publisher: cross-references, especially to the longer prose passages, are maddeningly difficult to check, because the canonical page-numbers (Stephanus, Casaubon, etc.) are so discreetly hidden in the body of the text. In my copy I have thought it worth while to touch them up with an orange highlighter.